

[Lesage note, 2017. This was typical of the course packets I made up for an upper division, undergrad, Women and Film course in the 1980s. These were sold at copy shops near campus.]



University of Rochester

RIVER CAMPUS STATION—ROCHESTER, NEW YORK 14627

WOMEN'S STUDIES PROGRAM

DOMESTIC SPACE IN FILM course, Spring 1985

1. THE IDEOLOGY OF "PRIVATE SPACE" -- 1/15 lecture based on Charles Kleinmans, "Notes for a Lecture on Ideology" (reading No. 1) and Michelle Rosaldo, "Woman, Culture and Society: A Theoretical Overview" (No. 2). Screening of excerpts from SCENES FROM A MARRIAGE.
2. 1/22 PUBLIC VS PRIVATE SPACE, THE FAMILY, WOMAN'S SPHERE. Assignments to be read by that day: Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence," (Reading No. 3); Rayna Rapp, "Family and Class in Contemporary America: Notes toward an Understanding of Ideology" (No. 4) "Everyday Use" by Alice Walker, (Reading No. 5); Introduction and Appendix B, Carol Stack, ALL OUR KIN (required text). Screening of QUEEN CHRISTINA.
3. 1/29 MEN'S AND WOMEN'S RELATION TO DOMESTIC SPACE: Assigned readings due on this day are "Family Structure and Feminine Personality" by Nancy Chodorow (No. 6); "Households and Families" from Andrew Hacker's study of the 1980 census, U/S (No. 7); "The Black Woman's Role in the Community of Slaves," Angela Davis (No. 8): Screening of PERSONA.
4. MEN'S AND WOMEN'S RELATION TO DOMESTIC SPACE -- THE CASE OF THE ROMANTIC HERO. Assigned readings: "BROKEN BLOSSOMS: ARTFUL RACISM, ARTFUL RAPE," Julia Lesage (No. 9); "Really, Doesn't Crime Pay?" and "Her Sweet Jerome" by Alice Walker (Nos. 10-11); "Tell Me a Riddle," Tillie Olson (No. 12). Screening of BROKEN BLOSSOMS. 2/5.
5. CINEMATIC CODES. Assigned reading: "S/Z and RULES OF THE GAME," Lesage (No. 13). For the people unfamiliar with tactics of film analysis, read the first half of UNDERSTANDING MOVIES by Louis Giannetti, the text for The Art of Film course. Screening of THE RULES OF THE GAME. 2/12.
6. ADVERTISING CODES. Assigned reading: GENDER ADVERTISEMENTS by Erving Goffman, with introduction by Vivian Gornick. Screening of tv commercials. 2/19.
7. NON-VERBAL COMMUNICATION CODES, SOCIAL ASSUMPTIONS, AND COMMON FANTASIES ENCOURAGED BY SOCIETY (THE HEGEMONIC FANTASY). Readings due are "Non-verbal Maintenance of Traditional Sex Roles," Irene Hanson Frieze and Sheila J Ramsey (No. 14); "Assumptions in Environmental Psychology," (No. 15); "Living Space in an Urban Ghetto," Albert E Schefflen (No. 16); "The Hegemonic Female Fantasy in AN UNMARRIED WOMAN and CRAIG'S WIFE," Julia Lesage (No. 17). Screening of AN UNMARRIED WOMAN. 2/26.
8. NATURALISM AND DOCUMENTARY. Readings due: "The Anti-Social Family," Michele Barrett and Mary McIntosh (No. 18); Carol Stack, ALL OUR KIN, pp. 1-61. Screening of A WOMAN UNDER THE INFLUENCE. 3/5.
9. THIRD WORLD VOICES. ALL OUR KIN, to end. "The Promised Land" by Ousmane Sembene (No. 19). Screening of video made in Nicaragua by Julia Lesage. 3/19.
10. Genres: THE GOTHIC. Assigned readings: "Gothic Possibilities," by Norman Holland and Leona F. Sherman (No. 20); "Homosexuality and Film Noir," Richard Dyer (No. 21), ----continued on next page-----

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THE GOTHIC, continued.

Assigned readings, continued: "Mass Produced Fantasies for Women" and "The Female Uncanny: Gothic Novels for Women," Tania Modleski (No. 22-23); "At Last I Can Tell It to Someone," Diane Waldman (No. 24); "The Two-Faced Woman, -- The 'Double' in Women's Melodrama of the 1940s," Lucy Fischer (No.25). Screening of SISTERS. 3/26.

11. MELODRAMA. Assigned reading due: "Notes on Melodrama and the Family under Capitalism," Chuck Kleinhans (No. 26); "Helpless and Unfriended: 19th Century Domestic Melodrama," Martha Vicinus (No. 27); " 'Something Else Besides a Mother' : STELLA DALLAS and the Maternal Melodrama," Linda Williams (No. 28); Screening of STELLA DALLAS. 4/2.

12. DAYTIME TELEVISION, ESPECIALLY SOAP OPERAS. Assigned readings: "Soap Time: Thoughts on a Commodity Art Form," Dennis Porter (No. 29); "Television Soap Opera: 'Incest, Bigamy, and Fatal Disease,'" Charles Derry (No. 30); "Promise and Contradiction: The Daytime Television Serial," Ellen Seiter (No. 31); "The Search for Tomorrow in Today's Soap Operas: Notes on a Feminine Narrative Form," Tania Modleski (No. 32). Screening of television soaps. 4/9.

13. PORNOGRAPHY. JUMP CUT, issue No. 29 (Feb 1985) -- required text; The Hays Code -- "Production Code Administration" (No. 33); "Women and Pornography," Julia Lesage (No. 34). 4/16.

14. ISSUES AND PROBLEMS IN REPRESENTING WOMEN'S INTIMACY AND SEXUALITY.

Assigned Readings: "Uses of the Erotic: The Erotic as Power," Audre Lourde (No. 35); "Mass-Market Romance: Pornography for Women Is Different," Ann Barr Snitow (No. 36); "Sexuality as the Mainstay of Identity," Ethel Spector Person (No. 37); "The Politics of Sadomasochistic Fantasies," Robin Morgan (No. 38); "What We're Rolling Around in Bed With: Sexual Silences in Feminism," Amber Hollibaugh and Cherrie Moraga (No. 39); "Introduction" to POWERS OF DESIRE, Ann Snitow, Christine Stansell, and Sharon Thompson (No. 40), "The Female World of Love and Ritual: Relations between Women in 19th Century U.S.A.," Carroll Smith-Rosenberg (No. 41); "Feminist Documentary: Aesthetics and Politics," Julia Lesage (to be handed out). 4/23.

WRITTEN ASSIGNMENTS: A Journal will be kept on the readings and films, plus other assignments from television. I will collect it and grade it at intervals. The finished journal will be due on Thursday 4/25 in the Women's Studies Office, Psych. 285, or the Film Studies Center, 5th Floor, Rush Rees Library. The Final Exam during exam week will cover the readings. The questions will be handed out the last week of class, and the exam will be written in class in exam week with one page of notes (8½x11" paper) allowed.